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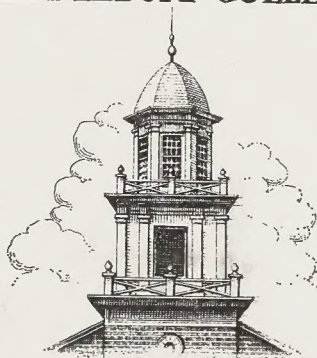
OF

THE

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MIDDLEBURY COLLEGE



THE EGBERT STARR LIBRARY

Middlebury College, Middlebury, Vt.

Bread Loaf School of English

The Crumley [and miscellaneous papers]

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THE BREAD LOAF SCHOOL OF ENGLISH
OF
MIDDLEBURY COLLEGE

Announces the Establishment
of an Advanced Master's Degree

the
Master of Letters
(M. LITT.)

50th Anniversary

JUNE 25-AUGUST 10

1969

BREAD LOAF, VERMONT

The Master of Letters Program
at the Bread Loaf School of English

*Purpose of the new
Advanced Master's Degree
Program*

The regular Master of Arts—the fifth-year degree—is now generally the entrance requirement to the teaching profession, as the baccalaureate degree was fifty years ago, when the Bread Loaf School of English was established. A higher degree, representing a sixth year of collegiate study—"the M.A. plus thirty," as it is inelegantly labelled—is increasingly demanded by the best high schools and preparatory schools as well as by junior and community colleges. Able teachers are no longer satisfied with a terminal Master of Arts. For many it has appeared that the only advanced degree still available was the doctorate, but for secondary school teachers, the research degree is not an appropriate one. To fill this need, the Bread Loaf School of English now offers an advanced graduate degree of high quality in humane and liberal letters, the equivalent of two years of graduate study in literature. It hopes in instituting this degree to make a significant contribution to the teaching of English in secondary schools.

The Master of Letters Program at Bread Loaf

The Master of Letters program builds in a concentrated and specialized way on the broader base of the Master of Arts in English, which is the first prerequisite for this degree. Students at the time of admission will select an area of literary concentration either in a period such as the Renaissance or in a genre like the novel or in a field of special study like theatre arts or comparative literature.

The Master of Letters degree can be earned in three to five summers at the Bread Loaf School of English by following an individually approved program of ten courses or Independent Honors Reading Programs. There is no requirement of a master's thesis. A maximum of two graduate courses (six hours) may be transferred from another institution in the area of specialization if these courses are of the quality of those offered at Bread Loaf.

Candidates for the Master of Letters degree may engage in as many as four Independent Honors Reading Programs during the intervening winters. Each Reading Program culminates in either a long essay or a written and oral examination undertaken at Bread Loaf at the beginning of the subsequent summer. Grades in these programs are determined on a Pass/Fail basis.

In the last summer a student must pass a comprehensive oral examination covering his whole field of concentration.

The program will at first be limited to a few highly qualified candidates. Students who have completed the Master of Arts degree with a dis-

tinguished record at Bread Loaf may be permitted to continue for the Master of Letters degree. Students not previously at Bread Loaf may be admitted to this program if they are holders of a Master of Arts rather than the Master of Arts in Teaching or the Master of Education. Candidates presenting a Master of Arts degree from another institution are accepted provisionally, and the first summer at Bread Loaf is probationary.

Application Procedure

Students should apply to Dean Paul M. Cubeta, Director of the Bread Loaf School of English, Middlebury College, Middlebury, Vermont 05753. The catalogue and application form will be sent upon request. Students must present strong recommendations from the faculty of the institution from which they received the Master of Arts degree. There is no deadline for admission, but early application is advised to assure best accommodations.

The Faculty for 1969

GEORGE K. ANDERSON
Brown University

DAVID ARMSTRONG
University of Texas

JOEL DORIUS
San Francisco State

PAUL EDWARD GRAY
Princeton University

LAURENCE HOLLAND
Princeton University

DOUGLAS MADDOX
Brandeis University

JULIAN MOYNAHAN
Rutgers University

JOHN F. NIMS
University of Illinois

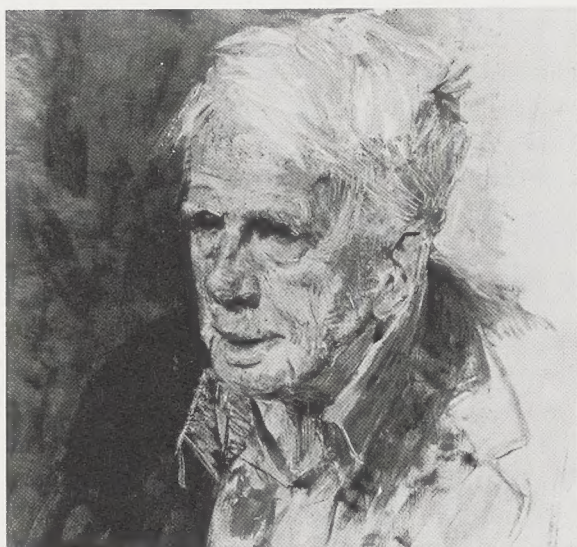
ROBERT PACK
Middlebury College

WILLIAM L. SHARP
Stanford University

WYLIE SYPHER
Simmons College

EDWARD W. TAYLER
Columbia University

RACHEL TRICKETT
Oxford University



ROBERT FROST, in one of his first letters to the Director of the Bread Loaf School of English in 1923, challenged him to set the direction for Bread Loaf:

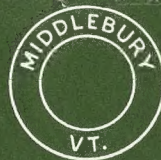
*"You mustn't expect me to have time
for adventures in safety.
Just because you are in the
woods and mountains is no distinction
to talk of. You've got to get
into something deeper
than woods and mountains."*

In establishing this Master of Letters program, the faculty hopes that it is responding to the challenge of Robert Frost, Bread Loaf's staunchest friend and critic for forty-two summers, to join the Councils of the Bold in American education.

MIDDLEBURY COLLEGE BULLETIN

Middlebury

Vermont 05753



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MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT
05753

BREAD LOAF SCHOOL OF ENGLISH

Dear Bread Loafer:

This is a familiar letter to returning Bread Loafers, but we hope it will be helpful to those who will be spending their first summer on the Mountain.

To avoid inconvenience at the opening of the school, you should forward the amount indicated for receipt here not later than June 16. Money orders or cashier's checks are requested, and all payments should be made to the order of Middlebury College. Please enclose your bill when making payment by mail.

Please indicate on the enclosed card exactly when on June 25 you will arrive at Middlebury, and return the card to me by June 18.

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The School taxi meets all Vermont Transit busses on registration day. There is a charge of \$1.00 for the trip. More expensive transportation by private taxi would be your responsibility. If for any reason you will arrive in Middlebury at an unscheduled time, please telephone Bread Loaf from the bus station: 388-7946. Early morning arrivals on June 25 will be transported from the Middlebury Inn to Bread Loaf at 10 A.M.

If you are traveling by car, you should turn off the main Rutland-Burlington highway (U.S. Route 7) at the junction of State Highway 125, four miles south-east of Middlebury. The Bread Loaf campus is eight miles east of this junction.

There are Greyhound or Vermont Transit busses to Middlebury from Montreal, Boston, Albany and New York City. A 10:15 express bus from New York arrives in Middlebury at 4:00 with only a lunch stop in Albany.

Mohawk Airlines has regular service from New York, Albany, and Montreal to Burlington. Northeast Airlines schedules flights from Boston to Burlington. Connection to Middlebury can be made on Vermont Transit busses.

Upon arrival at Bread Loaf you should go to the Inn Desk for your room assignment. Please read the instructions concerning registration which will be handed you by the Desk Clerk and then call at the Secretary's Office to obtain your program card. This should be presented to the Treasurer in the Blue Parlor so that you may register and obtain your receipt for payment made in advance.

Lunch on Wednesday, June 25, will be the first meal served to members of the School. No rooms will be available before the morning of June 25 except

MIDDLEBURY COLLEGE
LIBRARY

for waiters and waitresses, who are expected to arrive on June 24, and for faculty and staff. The first meeting of the School will be held at 8:15 P.M., Wednesday, June 25. Classes start at 8:30 A.M., Thursday, June 26.

Required textbooks for each course have been ordered for all students registered in that course on May 15 and will be sold at list price. Writing supplies may be purchased at the Bookstore.

The School supplies bed linen, blankets, and towels. Laundry and dry cleaning services are available, and there are washing machines and driers on campus. Taxi service is maintained to Middlebury, where there are drug stores, banks, and Catholic and Protestant churches.

You should bring an ample supply of informal clothing for country wear, both for cool and warm weather. It is advisable to bring a top coat; jackets and ties are worn at the evening meal. It is also suggested that you bring a good flashlight.

Radios, television and hi-fi sets are not permitted in the dormitories, nor are pets allowed.

You should instruct correspondents to address you at:

Bread Loaf School of English
Bread Loaf Rural Station
Middlebury, Vermont 05753

Express packages sent in advance should be addressed to you at the Bread Loaf School of English, Middlebury, Vermont. They will be collected from the Middlebury Office and delivered to Bread Loaf.

Not all the dormitories on the Bread Loaf campus have telephone connections, and the central office closes at 10:00 P.M. For these reasons, it is sometimes difficult to complete late-evening incoming calls expeditiously. If you expect calls, you should try to have them made before ten o'clock, making allowances for time differential in long-distance calls. Emergency telephone messages, of course, will be delivered at any time. The Bread Loaf telephone number is 802-388-7946.

I look forward with pleasure to welcoming you to the Bread Loaf School of English. Have an easy trip.

Sincerely yours,



Mary M. Wold
Bread Loaf Secretary

/m

BREAD LOAF SCHOOL OF ENGLISH
PRELIMINARY ANNOUNCEMENTS 1969

All matters relative to your room and board, mail, and any charges you may incur (apart from the regular bill for tuition, room and board) should be referred to Mr. Ross, Front Office Manager, at the INN DESK.

For details regarding the school, please make inquiry at the Director's Office. All matters pertaining to your initial registration and payment of bills, information about courses, lectures, and graduate credit should be referred to the SECRETARY'S OFFICE. Mr. Cubeta and Miss Lillian Becker, Secretary, are the staff to whom you should bring your requests.

REGISTRATION PROCEDURE

Students should obtain confirmation of their courses from the Secretary's Office as soon after arrival at Bread Loaf as possible. Students who have not completed registration for courses in advance must consult the Director.

Registration is not completed until a registration card, a "notify in case of accident" card, an Address List slip, and, in certain cases, an off-campus address card have been returned to the Secretary's Office. Please be sure to fill in the registration card on both sides.

A representative of the College Bursar's Office will be in the Blue Parlor on Wednesday, June 25. It is requested that all unpaid bills be attended to at this time. Receipts for bills paid in advance may be obtained now also in the Blue Parlor.

If you wish to change your status from that of a non-credit student to that of a credit student or vice versa in any course, this change must be made on or before June 30. All changes in courses must be made with the approval of the Director. For a change from one course to another after June 30, a charge of one dollar will be made. All persons desiring to visit classes in which they are not enrolled should also obtain permission from the Director.

OPENING NIGHT

The first meeting of the Bread Loaf School of English will be held June 25 in the Little Theatre at 8:15 P.M. Dr. Stephen A. Freeman, Director of the Language Schools, will welcome students on behalf of Middlebury College. Mr. Cubeta will have some thoughts on Bread Loaf as an Act of the Imagination. An informal reception will be held in the Barn following the meeting in the Little Theatre.

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT
05753

BREAD LOAF SCHOOL OF ENGLISH
OFFICE OF THE DIRECTOR

July 23, 1969

Dear Fellow Bread Loafer:

Again this summer I want to call upon all Bread Loaf students and faculty to assist the School in the urgent matter of recruiting able black colleagues who may be unaware of the opportunities that Bread Loaf offers. Although Bread Loaf posters and catalogues are sent out by the thousands to integrated and black high schools and colleges, black students and teachers are not responding--perhaps put off by the Vermont bucolic bit.

I should be grateful if now and over the year you would send me the names of black colleagues whom I might personally encourage to apply next summer. Scholarship assistance and waiterships can help those who are in financial straits.

During the year I wrote personal letters to every colleague suggested by a Bread Loafer last summer, but received no response. I welcome your ideas on other ways of reaching our black constituency in English.

Bread Loaf can meet her deepest social obligations, I am convinced, only with the support of you who have always sustained the School by urging colleagues and friends to share your summers on the Mountain.

Sincerely,

Paul M. Cubeta
Director

PMC:lb

MEAL HOURS

<u>Daily</u>		<u>Sunday</u>	
Breakfast	7:30-8:00 A.M.	Breakfast	8:00-8:30 A.M.
Lunch	1:00-1:15 P.M.	Dinner	1:00-1:15 P.M.
Dinner	6:00-6:15 P.M.	Supper	6:00-6:15 P.M.
Saturday Breakfast		8:00-8:30 A.M.	

Since all the waiters and waitresses are students, it is requested that students come to meals promptly, especially to breakfast, so that those who are waiting on tables may be able to reach their classes on time. In the morning the door will be closed at 8:00. No one may be served breakfast after that time. Please do not ask the Head Waiter to make exceptions to this regulation.

SUPPLIES

Stationery, notebook paper, pencils, ink, etc., may be purchased at the Bookstore, post cards at the Front Desk, and cigarettes at the Snack Bar. Credit cannot be extended.

BOOKSTORE

Students should purchase their texts immediately, because it is frequently necessary to order additional copies. It is not possible for students to maintain charge accounts at the Bookstore. The Bookstore is open on Registration Day. A 3% sales tax has been added this year by the state to all stationery and drug items.

BREAD LOAF PARKING REGULATIONS

Stringently enforced state laws prohibit the parking of cars on the side of the highway, and it is requested that students and guests try to keep the the road clear in front of the Inn. Faculty at Maple and students at Tamarack, Brandy Brook, and Gilmore may park their cars on the lawn beside the road. All other students must use the parking space near the barn. This is necessary in order to mow the lawns and keep all fire lanes open.

BREAD LOAF 1969

DINING ROOM:

Dietician: Miss Lois Thorpe
Head Waiter: Mr. Arthur Clark

Invitation: Sunday demi-tasse is served in the Blue Parlor after the noon meal.

MAIN DESK:

Mr. Richard Ross and Mrs. Hilde Ross, Front Office Managers
Messrs. Craig Storti and Ken Furey, Assistants

Weekdays and Saturdays: 8:00 A.M.-8:00 P.M. (Switchboard open until 10)

Sunday: 9:00 A.M.-1:00 P.M.; 7:00-8:00 P.M.
(Switchboard open until 10:00)

POST OFFICE:

Open weekdays and Saturdays 8:00 A.M.-5:00 P.M. Closed Sunday.
Outgoing mail should be posted by 8:00 A.M. and 4:00 P.M.
Incoming mail is ready for distribution at 10:00 A.M. and 5:30 P.M.

LIBRARY:

Miss Ruth Pillsbury, Librarian; Miss Ara Golmon, Assistant

Weekdays: 8:15-12:45 P.M.; 2:00-5:00 P.M.; 7:15-10:00 P.M.
Saturday: 9:00-12:00 Noon; 2:00-4:00 P.M.
Sunday: 9:00-12:00 Noon; 7:15-10:00 P.M.

The Library will be closed Saturday evening, Sunday afternoon, and during all special programs.

BOOKSTORE:

Mr. Kennedy Furey, Manager
Weekdays: 8:00-9:30 A.M.; 1:30-2:30 P.M.
Saturday: 9:00-10:00 A.M.

SNACK BAR:

Misses Diane Iffland, Missy Malcom, Stephanie Newman, and Paula Scott

Daily: 8:30 A.M.-6:00 P.M. 6:30 P.M.-11:00 P.M.

CLINIC:

Mrs. Charles Paine, Nurse. Infirmary in Room 2, Birch.

Weekdays: 8:00-8:30 A.M.; 1:45-2:15 P.M.; 6:45-7:15 P.M.
Saturday: 8:30-9:00 A.M.; 1:45-2:15 P.M.; 6:45-7:15 P.M.
Sunday: 8:30-9:00 A.M.; 2:00-2:30 P.M.; 6:45-7:15 P.M.

Emergencies will, of course, be attended to at any time.

DIRECTOR'S OFFICE:

Mr. Cubeta will be on call at all times. Appointments may be made through Miss Becker.

SECRETARY'S OFFICE:

Miss Lillian Becker; Mrs. Kay Bennett

Weekdays: 8:15 A.M.-12:45 P.M.; 1:45-3:00 P.M.
Saturday: 8:45 A.M.-12:45 P.M.

TAXI:

Trips are made Monday, Wednesday, and Friday afternoons. The charge is one dollar round trip, payable at start.

Leave Bread Loaf Inn at 1:45 P.M.; arrive at Middlebury 2:05 P.M.

Leave Middlebury across from Post Office at 3:45 P.M.; arrive at Bread Loaf at 4:05 P.M.

The taxi will leave both stations at the above times and cannot wait for stragglers.

DRY CLEANING AND LAUNDRY:

Information available later this week.

TELEPHONE AND TELEGRAPH:

Telegrams: Information available later this week.

Telephone Calls: Pay stations for outgoing calls are on the first floor of the Inn at the foot of the stairs near the Bookstore, and outdoors behind the Fire House.

Incoming calls for Bread Loaf residents are handled through the Middlebury exchange: 802-388-7946.

EXCEPT IN EMERGENCY, PLEASE HAVE INCOMING CALLS PLACED BEFORE 10:00 P.M., AT WHICH TIME THE SWITCHBOARD CLOSES. Students should check mail boxes several times daily for messages and notices of calls, especially around meal times. This applies especially to off-campus students.

STUDENTS WHO ARE TO BE AWAY SHOULD INFORM THE DIRECTOR OF THE SCHOOL OR THE MAIN DESK AND LEAVE AN ADDRESS OR TELEPHONE NUMBER WHERE THEY CAN BE REACHED.

BREAD LOAF SCHOOL OF ENGLISH
1969
General Statistics

Student attendance by states:
(according to winter address)

Alabama	1
Arizona	1
California	7
Colorado	1
Connecticut	6
Delaware	4
Dist. of Columbia	2
Florida	3
Georgia	2
Illinois	4
Indiana	2
Iowa	3
Kansas	1
Maine	6
Maryland	6
Massachusetts	27
Michigan	1
Minnesota	2
Missouri	1
Nebraska	1
Nevada	1
New Hampshire	13
New Jersey	12
New York	29
North Carolina	3
North Dakota	1
Ohio	4
Oklahoma	2
Oregon	1
Pennsylvania	17
Rhode Island	3
Tennessee	2
Texas	6
Utah	2
Vermont	24
Virginia	2
West Virginia	1
Wisconsin	1
Canada	7
Brazil	1

(38 states & D. C. represented)

Working for 9 credits	7
" " 6 credits	196
" " 3 credits	4
Auditors	4

Total student attendance	213
Men students	104
Women students	109
Former students	142
New students	71
Candidates for MEd. M.A.	172
Pre-1965 B.A. or B.S.	119
1965 and later B.A. or B.S.	94
Undergraduates	2
Number of colleges represented	146
Off-campus students	54
Scholarship students	21
1969 degree candidates	34
Prospective 1970 degree candidates	44
Average age of students	31
Median age of students	28
21-25	= 57
26-30	= 80
31-35	= 23
36-40	= 23
41-50	= 21
50 or more	= 9
Private school teachers	53
Public school teachers	95
College (and J.C.) teachers	28
Other	37
Number of course changes made	37
Cancellations	41

Bread Loaf School of English

Course Enrollment - 1969

(As of July 8)

#5	Experiments in the Writing of Poetry	(Pack)	11
#7	Introduction to Theatrical Production	(Maddox)	5
#9	History of the English Language	(Anderson)	15
#11	Romantic Poets	(Trickett)	22
#17	Creative Writing Seminar: Prose Fiction	(Moynahan)	10
#19	Chaucer	(Anderson)	32
#21	Lawrence and Joyce	(Gray)	31
#22	American Fiction Since World War II	(Moynahan)	34
#28	Shakespeare	(Sypher)	29
#32	Milton	(Tayler)	12
#34	The Novel and Techniques of Persuasion	(Gray)	19
#48	Renaissance Tragedy	(Dorius)	17
#65	Satire from Dryden to Byron	(Trickett)	23
#68	The Poetry of Wit	(Tayler)	12
#75	Modern American Poetry	(Pack)	36
#82	Victorian Prose and Poetry	(Sypher)	14
#103	Greek Tragedy	(Armstrong)	14
#104	Ancient Epic	(Armstrong)	8
#105	Dramatic Comedy	(Dorius)	16
#117	Faulkner	(Holland)	16
#122	Revolution and Reform in American Fiction	(Holland)	17
#123	The Classical Lyric	(Nims)	7
#124	Acting and Directing	(Sharp)	19
#125	Independent Projects in Theatre	(Sharp)	3

Bread Loaf School of English

Teacher Load - 1969

Anderson	47
Armstrong	22
Derins	33
Gray	50
Holland	33
Maddox	5
Moynahan	44
Hins	7
Pack	47
Sharp	22
Sypher	43
Taylor	24
Trickett	45

THE BREAD LOAF SCHOOL OF ENGLISH

Prospective 1969 Seniors

Thomas Bass	William Francis Patterson
Miles Taft Bryant	Alice Neef Perine
James Anthony Ciletti	Francis Osborne Richardson
Arthur Leo Clark	Linda Sears Tressler
Mary Riggs Clark	Catherine-Ann Smith
John Denison Cole	Betty Webb Swartley
Joan Marie Connors	Lyle Blair Torrey, Jr.
Nancy Jeanette Davis	Kristin May Urban
Marjorie Mary Dundas	Judith Gardner Weaver
John William Eastman	
Linda Louise Felch	
William Waddell Fleming	
Stewart Shepherd Forde	
Walter Albert Frey, III	
Bette Lou George	
Patricia Chamberlin Gruteke	
Charles Edwin Hopkins, Jr.	
Scherer James	
Sarah Catherine Kelleher	
Elizabeth Knight	
Charles Phillip Martin	
Gay Gloria Miller	
Anne Todd Palmer	
Susan Russell Paluska	
John Matthew Pasanen	

Bread Loaf School of English
Prospective 1970 Degree Candidates
(As of July 18, 1969)

Albert (S.J.), George Smith	Glazier, Betsy A.
Barnes, Kimball Montague	Haiké, Vincent William
Batchelder, Nathaniel Horton, Jr.	Homan, Penelope Lee
Bechler, Carl Edward	Hopkins, Howard
Bellizia, Francis E., Jr.	Howard, Edward Douglas, III
Bennett, George	Jacobs, William Orris
Brazil, Dale Anthony	Johnson, Walter
Bryant, Miles Taft	Jones, Donald Everett
Chauncey, Marcia Gail	King, Frances Hall
Craig, Lois Marie	Krasnansky, Robert Richard
Dacey, Richard Jarleth	MacKerron, Dwight Hudson
Day, John Patrick	Miana, Joseph
Drazek, Jane Emilia	Nolan, John Arthur
Dubreuil, Margaret Helen	O'Neill, Kathleen
<i>Dundas, Mrs. Marjory</i>	Owens, Sheryl A.
Evans, Elaine Evelyne	Paradis, George
Frech, Patricia Vellines	Perez, Mary Elizabeth
Prothingham, David Alden	Richardson, James Milton, III
Gaillard, Theodore Lee, Jr.	Richardson, Nell Aycock
	Schneider, Margery Arsonico
	Schoffstall, Peter H.
	Stubbs, Muriel
	Suitky, David
	True, Jean
	Viglirolo, George T.
	West, John Herbert
	White, L. Lucille

The Bread Loaf School of English

Albright, Mrs. Beverly

Alfieri, Gloria

Beckmann, Barbara

Billman, Virginia

Blanchard, Richard

Blessing, Richard

Bower, Mrs. Ethel

Boylan, Daniel

Boynton, John

Brooks, Katharine

Brown, Judith

Brown, Larry

Buono, Reynold

Bussey, Larry

Butler, Mrs. Susan

Cahill, Patricia

Callahan, Antoinette

Campbell, Paul

Carrington, Georgia

Caulley, Miss Jamie

Chenoweth, Robert

Clark, Rachel

Cobb, David

Cooke, Audrey

Daley, Miles

First-year Students - 1969

Darling, Edward

Davis, Mrs. Frances

DeCou, Martha

Demong, Thomas

Douglas, Mrs. Elizabeth

Draper, Ann

Fazzone, Patricia

Fox, Michael

Galvão, Mr. Ary

Gwynn, Robert

Handy, Robert

Haverick, Kathleen

Hickey, Peter, S. J.

Hoover, Mary Jo

Hughesdon, Helen

Keller, Mrs. Courtney

Knapp, Marsha

Kudell, Marilyn

Lawson, William

Le Var, Peter

Levine, Roberta

Levy, Katherine

Lohman, Kenneth

Loomis, Gregory

Martin, Herbert

1969 First-year Students - 2

McCready, Karen

Miller, Mrs. M. Jane

Minich, Roy

Montague, Roy

Moore, Carol

Neilson, Frederic

Reddinger, Robert

Robertson, Thomas

Sahrbeck, Margot

Selby, Cleland

Sheets, Harold

Smith, Mary

Teesch, Sister Maria, C. N. D.

Valenti, Peter

Walker, Jeffrey

Warthin, Scott

Weisgram, Sister Stefanie

Wessler, Elizabeth

White, Mrs. Pamela

Zaveson, Georgia

Zwiazek, Cecilia

SCHOLARSHIPS - 1969

Bass, Thomas	Bristol, Vt.
Beckmann, Barbara	Waverly, Iowa
Bussey, Larry	Franklin, Georgia
Butler, Mrs. Susan	Montpelier, Vt.
Callahan, Antoinette	Greensburg, Pa.
Frey, Walter	Brooklandsville, Md.
Griffin, Sister Maureen	Cambridge, Mass.
Gruteke, Mrs. Patricia	Levittown, Pa.
Gwynn, Robert	Eden, N. C.
Hadlock, Michael	Moorestown, N. J.
Haywood, Harold	Berlin, N. H.
Knight, Mrs. Elizabeth	Baltimore, Md.
Kusterer, Eugene	Richmond, Va.
Lohman, Kenneth	Richardton, N. D.
Martin, Herbert	Grand Rapids, Mich.
Richardson, James	Glencoe, Md.
Richardson, Nell	Glencoe, Md.
Schneider, Mrs. Margery	Yarmouth, Maine
Switky, David	New Hope, Pa.
Switky, Victoria	New Hope, Pa.
Valenti, Peter	West Springfield, Mass.

Students Taking Three Courses (9 credits)
1969

Miles Bryant

Nancy Davis

Mrs. Diane Fermoye

Sister Maureen Griffin

Mrs. Patricia Gruteke

David Manley

Mrs. Gay Miller

BREAD LOAF SCHOOL OF ENGLISH

Auditors - 1969

Mamie Oliver

Thomas Robertson

Mrs. Victoria Switky

Mrs. Thankful Wilson

VETERANS
1969
Bread Loaf School of English

(11)

John Boynton

John B. Brillhart

Arthur Clark

David Cobb

Edward Darling

Jacob Dunnell

David Frothingham

Edward Howard

John Nolan

William Patterson

Francis Richardson

BREAD LOAF SCHOOL OF ENGLISH

Waiters - 1969

(22)

Daniel Boylan

Judith Brown

Larry Bussey

Alan Buster

Patricia Cahill

Arthur Clark (Head Waiter)

Thomas Demong

Jane Drazek

Nancy Harley

Kathleen Haverick

Scherer James

Mrs. Courtney Keller

Kenneth Lohman

Gregory Loomis

Herbert Martin

Brother Robert Murken

Sheryl Owens

Clyde Tressler

C. Cabell Tutwiler

Elizabeth White

Pamela White

Georgia Zaveson

THE BREAD LOAF SCHOOL OF ENGLISH
General Statistics 1969
Colleges Represented

(146)

Aberdeen Univ. - 1	Columbia Coll. - 1
Abilene Christian Coll. - 1	Connecticut Coll. - 1
Alabama - 1	Cornell - 1
Amherst - 1	Curry Coll. - 1
Arizona St. Univ. - 1	Dakota Wesleyan - 1
Aurora Coll. - 2	Dartmouth - 7
Baldwin-Wallace - 1	Davidson - 2
Barnard - 1	Duke - 3
Beaver Coll. - 1	East Carolina Univ. - 1
Belmont Abbey Coll. - 1	Edinboro St. Coll. - 1
Berrington Coll. - 1	Emory - 1
Boston Coll. - 4	Emory & Henry - 1
Boston Univ. - 2	Fairfield - 1
Bowdoin - 1	Fairleigh-Dickinson - 1
Brandon - 1	Fordham - 1
Brigham Young Univ. - 1	Fort Kent St. Coll. - 1
Brown Univ. - 1	Framingham St. Coll. - 1
Canisius Coll. - 1	Frostburg St. - 1
Castleton St. Coll. - 1	George Washington Univ. - 1
Catholic Univ. - 1	Gettysburg Coll. - 1
Chico St. Coll. - 1	Goddard Coll. - 2
Clarion St. Coll. - 1	Hamilton - 3
Colby Coll. - 2	Harvard - 4
Coll. of St. Benedict - 1	Hollins - 1
Coll. of St. Catherine - 1	Holy Family Coll. - 1
Coll. of St. Rose - 1	Indiana Univ. - 2
Coll. of Wooster - 2	Kalamazoo - 1

Keene St. Coll. - 4
 Keuka - 1
 Kings Coll. - 1
 Kutztown St. - 1
 LaGrange Coll. - 1
 Lake Forest Coll. - 1
 Lawrence - 1
 Loyola - 1
 Manhattanville Coll. - 1
 Manitoba - 1
 Marymount - 1
 Massachusetts St. Coll. - 1
 Westfield
 Miami Univ., O. - 1
 Michigan St. Univ. - 1
 Middlebury Coll. - 8
 Millersville St. - 1
 Montclair St. - 1
 Mount Holyoke - 3
 Mt. St. Mary - 2
 Mount Union - 1
 New York Univ. - 1
 Northern St. Coll. - 1
 Northwestern - 2
 Oberlin - 2
 Oblate - 1
 Occidental - 1
 Oklahoma - 1
 Oneonta - 1

Colleges Represented - 2

Paterson St. Coll. - 1
 Plymouth St. Coll. - 1
 Princeton - 4
 Radcliffe - 2
 Rhode Island Coll. - 4
 Roberts Wesleyan - 1
 Rollins - 1
 Rosary Hill Coll. - 1
 St. George Williams - 2
 St. Lawrence Univ. - 1
 St. Martin's Coll. - 1
 St. Mary's Coll. - 1
 St. Michael's Coll. - 2
 Salvo Regina - 1
 San Francisco St. - 1
 Shippensburg St. - 1
 Siena - 1
 Simmons - 1
 Smith - 4
 Southern Methodist Univ. - 1
 Stanford - 2
 SUNY Buffalo - 1
 SUNY Fredonia - 1
 SUNY New Paltz - 1
 SUNY Oswego - 1
 SUNY Potomac - 1
 Susquehanna - 1
 Syracuse - 1

Colleges Represented - 3

Tarkio Coll. - 2	Weston Coll. for Women - 1
Thiel Coll. - 1	Wheelock - 1
Towson St. - 1	William and Mary - 1
Trinity - 3	Willamette - 1
UCLA - 1	Williams - 1
Univ. of Connecticut - 1	Yale - 2
Univ. of Denver - 1	
Univ. of Georgia - 1	
Univ. of Guanabara - 1	
Univ. of Houston - 1	
Univ. of Maine - 1	
Univ. of Maryland - 1	
Univ. of Massachusetts - 3	
Univ. of Michigan - 1	
Univ. of Nebraska - 1	
Univ. of New Hampshire - 3	
Univ. of Pennsylvania - 2	
Univ. of Tennessee - 1	
Univ. of Texas - 1	
Univ. of Toledo - 1	
Univ. of Utah - 1	
Univ. of Vermont - 5	
Univ. of Western Ontario - 1	
Ursinus - 1	
Vanderbilt - 1	
Vassar - 2	
Washington - 2	
Wellesley - 1	
West Chester St. Coll. - 1	

1969 SCHEDULE of CLASSES

Except as indicated, all classes will be held in the Barn. Please cooperate with our request that there be no smoking in the classrooms.

8:30

9	History of the English Language	Mr. Anderson	Room 6
21	Lawrence and Joyce	Mr. Gray	Room 1
48	Renaissance Tragedy	Mr. Dorius	Room 3
28	Shakespeare	Mr. Sypher	Little Theatre
103	Greek Tragedy	Mr. Armstrong	Room 5

9:30

32	Milton	Mr. Tayler	Room 3
65	Satire from Dryden to Byron	Miss Trickett	Room 2
122	Revolution and Reform in American Fiction	Mr. Holland	Room 6
22	American Fiction Since World War II	Mr. Moynahan	Room 1

10:30

19	Chaucer	Mr. Anderson	Room 1
82	Victorian Prose and Poetry	Mr. Sypher	Room 4
34	The Novel and Techniques of Persuasion	Mr. Gray	Room 2
105	Dramatic Comedy	Mr. Dorius	Room 5
104	Ancient Epic	Mr. Armstrong	Room 3

11:30

75	Modern American Poetry	Mr. Pack	Room 1
68	The Poetry of Wit	Mr. Tayler	Room 4
11	Romantic Poets	Miss Trickett	Room 2
7	Introduction to Theatrical Production	Mr. Maddox	Little Theatre
117	Faulkner	Mr. Holland	Room 3

Mon.-Wed. 2:00-4:15

123	The Classical Lyric	Mr. Nims	Room 6
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Mon. through Fri. 2:00-3:30

124	Acting and Directing	Mr. Sharp	Third Floor
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Tues.-Thurs. 2:00-4:15

5	Experiments in the Writing of Poetry	Mr. Pack	Room 6
17	Creative Writing Seminar: Prose Fiction	Mr. Moynahan	Room 3

The Bread Loaf School of English

Program for the 1969 Session

Tuesday, July 8	John Frederick Nims Professor of English, University of Illinois Poetry Reading	Little Theatre, 7:30 P.M.
Thursday, July 10	Northrup Frye University Professor, University of Toronto "The Social Context of Criticism"	Little Theatre, 7:30 P.M.
Monday, July 14	William Arrowsmith University Professor of Arts and Letters and Professor of Classics, University of Texas "The Films of Antonioni"	Little Theatre, 7:30 P.M.
Thursday, Friday, Saturday, July 17, 18, and 19	Pinter's <u>The 'Collection'</u> and Frisch's <u>The Great Rage of Phillip Hotz</u> A Student Workshop Production	Little Theatre, 8:30 P.M.
Monday, July 21	Archibald MacLeish Poetry Reading	Little Theatre, 7:30 P.M.
Wednesday, July 23	Robert Pack Associate Professor of English, Middlebury College Poetry Reading	The Barn, 10:00 P.M.
Monday, July 28	Erich Segal Associate Professor of Classics and Comparative Literature, Yale University " On the Classics " "Ancient Comedy and <u>The Clouds</u> "	Little Theatre, 7:30 P.M.
Thursday, Friday, Saturday, July 31 and August 1 and 2	Aristophanes' <u>The Clouds</u>	Little Theatre, 8:30 P.M.
Monday, August 4	Martin Price Chairman of the Department of English Yale University The Elizabeth Drew Memorial Lecture	Little Theatre, 7:30 P.M.
Tuesday, August 5 Saturday, August 9	A Program of Madrigals & Catches - B.L. Madrig. & Recorder Consorts Commencement Exercises	Little Theatre, 8:15 P.M.

Theatre Staff

Production Advisor Stephen Book
Technical Advisor Douglas Maddox
Production Co-ordinator Dorothy Kuryloski
Costume Co-ordinator Herman George
Technical Assistants James Ciletti
 Linda Felch
 Charles Martin
 Jean True
 Peter Valenti

Student Production Staff

Technical Director Michael Fox
Lights Skip Batchelder, Margaret Dunn
 Gene Holland, Diana Iffland, Katy Levy
 Phyllis Meyer, Robert Reddinger, Arthur Sharp
Properties Mary Holland, Head
 Jean Eaton, Gee Gee Mygdal, Louise Wagner
Construction John Cole, Jimmy Cubeta
 Gene Holland, Diana Iffland, Arthur Sharp
Sound Ethel Bower
Costumes Jean Eaton, Head; Thankful Wilson
Makeup Laura Scaife, Head; Margaret Dunn
House Bob Bourdette, Jerry Kenjorski
 Bert MacLean, Bob Murken

THE BREAD LOAF SCHOOL OF ENGLISH

Presents

An Evening of One-Acts

THE GREAT RAGE OF PHILIP HOTZ

By

Max Frisch

THE COLLECTION

By

Harold Pinter

Bread Loaf Little Theatre

Thursday, Friday, Saturday

July 17, 18, 19, 1969

Performance - 8:30 P.M.

CREWS

Sound Arthur Sharp

Lights Ethel Bower, Robert Chenoweth
Margaret Dunn, Gene Holland
Bert MacLean, Phyllis Meyer

Properties Michael Fox, Head
Betsey Glazier, Kathleen O'Neil

Costumes Ginny Billman, Costume Mistress
Faith Holland, Alice Paine
Shirley Sharp, Thankful Wilson

Makeup Laura Scaife, Head
Wendy Wilkerson, Mary Pesez

Body Makeup Kammy Brooks, Joy Divine
Paul Gray, Faith Holland
Shirley Sharp

Run James Ciletti, Gene Holland

Construction John Boynton, Robert Chenoweth
John Cole, James Cubeta
Calvin Forbes, Gene Holland
Diana Iffland, Stephanie Newman
Arthur Sharp

Painting John Boynton, Diana Iffland
Lynwood Montague, Stephanie Newman

House Kay Bennett
Robert Murken
Richard Wright
Larry Brown

THE BREAD LOAF SCHOOL OF ENGLISH

Presents

THE CLOUDS

By

Aristophanes

Bread Loaf Little Theatre

Thursday, Friday, Saturday

July 31, August 1, 2, 1969

Madrigal Singers - 8:10 P.M.

Performance - 8:30 P.M.

A PROGRAM OF MADRIGALS AND CATCHES

By

THE BREAD LOAF MADRIGAL AND RECORDER CONSORTS

Tuesday, August 5, 1969, 7:30 P.M.

Kristin Urban, Director

I

Sing we and chant it
Rest, sweet nymphs
April is in my Mistress' face
Phillis Farewell!
In these delightful pleasant groves

Thomas Morley (1557-1603)
Francis Pilkington (? - 1638)
Thomas Morley
Thomas Bateson
Henry Purcell (1658-1695)

II

Pastime with Good Company
We Be Soldiers Three
Dulcina

When that I was and a little tiny boy

Henry VIII ?
Thomas Ravenscroft (1609)
Wit and Mirth, or
Pills to Purge Melancholy (1720)
Traditional stage-tune

III

He that will an alehouse keep
I gave her cakes and I gave her ale
How merrily looks the man that hath gold
Mother, I will have a Husband
Give me the sweet delights of love

From 'Melismata' (1611)
Henry Purcell
Edmund Nelham
Thomas Vautour (c. 1590)
Henry Harrington (1727-1816)

IV

Lord Willoughby
I loathe that I did love
O Mistress mine!
Greensleeves
Say, Love, if ever thou didst find

Fitzwilliam Virginal Book
Of unknown authorship
Fitzwilliam Virginal Book
In William Ballet's Manuscript Lute Book
John Dowland (1562-1626)

V

Say, Love, if ever thou didst find
O My Heart
Ah, could my eyes behold thee
My heart doth beg you'll not forget
Adieu, sweet Amarillis
The Silver Swan

Dowland-Sypher
Henry VIII (1491-1547)
Orlando di Lasso (1532-1594)
Orlando di Lasso
John Wilbye (1574-1638)
Orlando Gibbons (1583-1625)

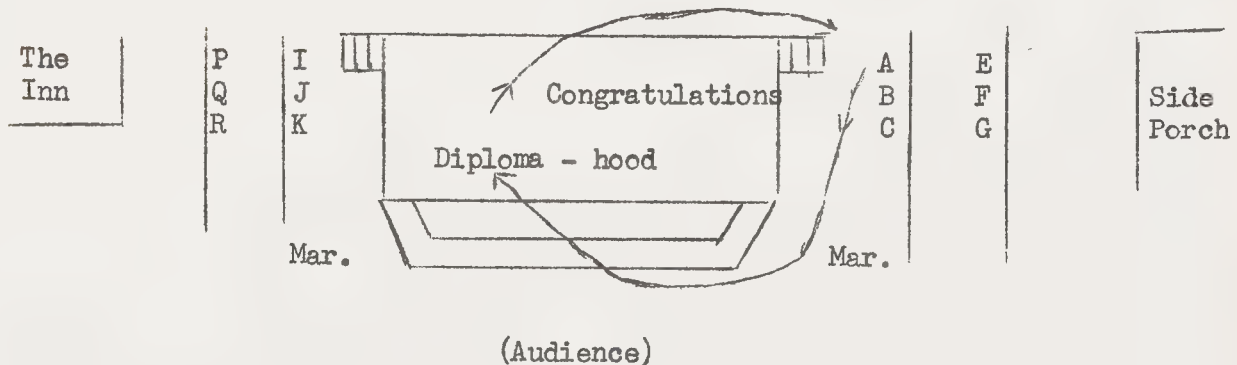
BREAD LOAF COMMENCEMENT 1969

1. At 6:15 the graduates meet in the Blue Parlor, where they are joined by the faculty and escorted into the dining room.
2. Immediately after the banquet, officers of the College robe in the Director's and Secretary's offices; faculty, in Maple or Treman; graduates, in the Blue Parlor.
3. The procession forms on the porch outside the Blue Parlor. Mr. Sanders assists in establishing the line of march. Faculty and officers of the College form behind President Armstrong and Mr. Cubeta. Graduates form in alphabetical order behind the marshalls, A-H on the right and J-Z on the left.

(In case of rain, officers of the College and faculty will robe in the Little Theatre office; graduates will robe in the costume and make-up rooms.)
4. As the graduates approach the seats, the marshalls will stand by each row of chairs until it is filled. Both faculty and students remain standing until everyone has reached his seat. At the signal of the Director, men uncap and everyone is seated.
5. After the ceremony, students should return their regalia unboxed to the bookstore and fill out a card to indicate they have done so. Faculty may return their regalia to Treman.

The Program

1. Introduction of the Commencement speaker.
2. The Commencement Address.
3. Presentation of the graduates to President Armstrong.
The class rises at the request of the Director. Men in the graduating class cap.
4. President Armstrong bestows the degree of Master of Arts upon the members of the class. The class is then seated at a nod from the Director. Men and women uncap for the rest of the ceremony.
5. As the Director calls the name of each graduate, he stands and comes forward onto the thrust stage to face the President, who presents him his diploma and congratulates him. During this time he is also hooded by Mr. Sanders. He then steps toward the Director for his congratulations, then leaves the thrust stage by the upstage stairs, and returns to his seat.



6. Conferring of the honorary degrees.
7. After the honorary degrees have been conferred, the Madrigalists come forward to the front of the thrust stage to present their selections.
8. The President's remarks to the class.
9. With the playing of the recessional, all members of the academic procession rise and cap. President Armstrong and Mr. Cubeta lead the officers of the College and the faculty out of the theatre onto the West Lawn. The marshalls then lead the graduates to the West Lawn, where the ceremonies conclude with greetings and congratulations.

The Bread Loaf School of English

Commencement Address

Rachel Trickett

August 9, 1969

THE FINENESS OF LITERATURE

President Armstrong, Dr. Freeman, Dr. Cubeta, members of the Class of 1969, members of the Bread Loaf School of English, ladies and gentlemen:

When you asked me to address you on this Jubilee occasion, the 50th anniversary of the Bread Loaf School of English, I was much moved and honoured by so generous a gesture to one who, though proud to be of your community, is still a junior member by Bread Loaf years, and a foreigner to boot. Like the unfortunate lady in Tennyson's poem The Lord of Burleigh who found too late that the landscape painter she had married was in fact a peer, I might have sunk beneath the burden of an honour unto which I was not born had it not been for your kindness and confidence in me, and above all for the strongest bond between us, our common language and subject. In 1949 when I first visited America, within a few hours of my landing in New York, a shopkeeper asked me pleasantly whether I were not a foreigner. The shock of hearing this question posed in my native tongue produced an immediate and bewildered response. "No," I said, "I'm English." Here at Bread Loaf at least I feel no need to apologize for what might elsewhere be understood as only one more example of British arrogance. What we share, which over-rides differences and makes nationalities irrelevant, is what I want to talk about tonight, the kind of English we all here profess, transmit to others and have undertaken to preserve. I hope you will forgive such an academic topic after a session of the kind of intensive work most of you have had. At one moment I considered enlivening it by imitating Miss Hortense Moore, "Woman of the Year at Bread Loaf 1931" according to Mr. Anderson's history of the first fifty years of the School, who in his words "performed the feat, never repeated, of writing her address in iambic pentameters, in the manner of Oliver Goldsmith's Retaliation."

But on reflection I decided to reject the challenge. A Jubilee address should surely not be retaliatory but congratulatory, a celebration at least, and I decided that the best thing I could celebrate tonight was Bread Loaf's raison-d'être and justification, the subject that has been pursued here with devotion and dedication for fifty years.

The seventeenth-century Marquis of Halifax among his maxims observes that he was brought up to politics and the government of men, but that having looked at the works of the mind, the thoughts and imaginings of philosophers and poets, those other concerns seemed, in comparison, "but coarse things." The fineness of literature is one of its unique qualities, a discrimination, a precision in conception and expression. But it is a quality which can only be realized if we avoid confusing our subject with what Halifax thought of as coarser things, if we respect it for what it is and refuse to make it a substitute for anything else; if we look in it for its integrity and peculiar authority, and not for what peripheral benefits it can give us.

The first thing literature has to offer if we take it in this way is pleasure. When all the solemn things have been said about its value, one unalterable fact remains, that it was written with enjoyment to be read for enjoyment. Literature is play, its dignity oddly involved with the gaiety of pretence. No one is so serious about pleasure as the artist. He has to be, since it is the principle on which his work is based, the true occasion of his need to create. That saturnine and dissatisfied man Hazlitt, whose life was a tissue of personal and professional disappointments, whose cantankerous temper was a by-word among his contemporaries, is said to have startled his friends on his deathbed by turning aside with a secret smile and saying, "Well, I've had a lovely life." The best thing we can do for our pupils is to try to pass on to them some part of this profound enjoyment which is the artist's prerogative. If life is real and earnest, literature is artificial and playful. But perhaps we are wrong about life, as Ruskin hints when he counters Longfellow's admonition with that passage in Plato's Laws where the philosopher warns us against taking ourselves too seriously and observes that,

being the playthings of the gods, and having for the most part only some small share of reality, men should spend their lives in the noblest pastimes, singing, dancing and sacrificing. These more ancient rituals of celebration still cling to art, and carry with them the presence of laughter, delight as well as mirth, and all the joy of a detached and self-sufficient vitality.

If pleasure is the first principle of literature, I would put next, at least for our present purposes, three others; individuality, vitality and magnanimity. Literature as we write and teach it is a singular not a corporate activity. The author John Wain said recently that the novel would not die as long as there was one man writing for pleasure alone in his room a book which another man would read for pleasure alone in his. Literature is written in solitude. But more than the actual process of writing accounts for the stress literature lays on the individual. Uniqueness, respect for identity and integrity are fundamental to the writer's vision. A certain particularisation is essential to accuracy and there is an accuracy about great art which surpasses scientific exactitude. It defines and clarifies for us in a way possible through intense individual concentration on some one thing which itself is a function of self-discipline and self-possession. Literature, therefore, always turns our attention to distinctness, to what identifies and distinguishes, and in doing so it makes us aware of our own isolation. Wordsworth writes in the Prelude "Points have we all of us within our souls/ Where all stand single"; and on these points literature dwells relentlessly, teaching us how to be alone, how to know ourselves, how to live in isolation without fearing it, and how, from accepting our own solitude, to respect the privacy of others. These are not fashionable attitudes at a time when we are forever being exhorted to participate, to co-operate and collaborate, but they are all the more pertinent; for none of these admirable actions is possible unless we have first learned how to be alone with ourselves. Literature sharpens the points where all stand single, which, while they isolate a man, are at the same time the measure of his stature. To ignore them or to try to eliminate them is to reduce his dignity. In great tragedy we are always shown where a man is distinct from his

fellows, where he stands alone. Shakespeare gives back his tragic heroes at their death their essential original quality, whatever change or loss has taken place in the previous acts of the play. One of the most terrifying moments in Macbeth is where, his identity swaying for a moment in the balance, he refuses to fight with Macduff, but at the final desperate stand he appears for the last time, as we first saw him, Bellom's bridegroom lapp'd in proof. Hamlet, the glass of fashion and the mould of form, is given back his courtesy; Othello his obsessive love; and Lear his fatherhood, though he comes back, his rejected daughter dead in his arms. Poetic justice, at once the strictest and most charitable form of earthly judgement, never reduces a man below what he naturally is.

Together with this individuality goes vitality, what Keats meant when he said "the excellence of every art lies in its intensity." It might seem at first an indiscriminate quality--the young possess it, the healthy, the alert, the charming. But vitality in literature is a more comprehensive attribute. Lamb, asking himself why it was that certain evil figures in literature captivate our imagination, disarm our moral sense and engage our sympathy, concluded that their completeness, the way in which they affirm what they are is what delights the mind--something more than impudence and less than effrontery. Simply the thing I am shall make me live, these characters declare to us; a principle of art itself, a vitality that has to do with the uniqueness and individuality of the artist's vision, with his sense of singularity. It is also a principle of life, a quality we perhaps recognize most clearly in the people we love of whom it appears to us that everything they do is just, beautiful and appropriate because it goes to make up that one particular self we have singled out and so vividly recognized. In literature vitality may be a matter of character, or of conception, or even of the form itself; a poem may give us with the same self-sufficiency the particular experience, the moment in time, the sweet especial rural scene or the sweet especial sensation, more sharply and keenly than we can hope to achieve it for ourselves.

The last quality I mentioned is magnanimity, a word we don't often hear today and if we do, it may carry overtones of condescension. To say "he was very

magnanimous about it" has a suggestion of de haut en bas, for magnanimity was a word to use of princes, and princes are unfashionable things in a democratic world. But the princes of literature are outside social hierarchies, and it is a fact that it seems almost impossible for a great writer not to endow his most serious characters with this quality. What it means, greatness of soul, largeness, a scope which comprehends more than we can commonly reach with our curtailed virtues, is present in the heroes of Shakespeare's tragedies, in the great comic figures of literature, in the range and boldness of a poet's or novelist's conception, and by admiring these we are acknowledging our desire and need for the magnanimous. But it is a hard quality to illuminate by criticism, and dangerously easy to ignore for fear of sentimentality or unrealism. How many readers and producers, for instance, have judged Lear in the first part of the play through the eyes of Goneril and Regan, those mean-minded petty sadists of whom we have seen so many in our time elevated to power, carrying out their monstrous orders, pleading duty and reasoning the need, and have ignored the original greatness of the king, representative of fallible, passionate, arrogant, aged humanity. In answer to them comes Coleridge, with his own magnanimity of insight declaring that though the folly of Lear's demand for love in Act I is selfishness, indeed it is the selfishness of a deeply loving nature. Magnanimity is not merely a virtue; it is an attribute of the imagination itself; it sees further; it suspends judgement; it conceives of character and life in terms of nobility.

I have spent much time talking tonight about the uniqueness of literature, and the need to accept it on its own terms. We must indeed recognize its limitations. Literature is not therapeutic. Like Falstaff's Honour it can't set an arm or a leg; nor can it save souls or mend broken hearts or heal broken minds. It does not pretend to. To impose our own preconceptions on it, to search literature for echoes of our own opinions and tailor it to our preferences is perhaps natural; and the besetting sin of critics is to elevate this habit into a principle. I would say, better be aware of what literature has taught us than of how best to teach it. But you will have noticed perhaps that every quality I have discussed,

pleasure, individuality, vitality, and magnanimity, has its counterpart, its identical type in life itself--that these are principles of existence as well as of art. There are many reasons for this conviction--one I think has not been stressed enough. The late Desmond Macarthy when he was an old man wisely said, "What I have learned from my long life is that men really do live by their imaginations." I think that he was right; men really do, and if they are denied the proper food for this appetite they will turn to those inferior substitutes that are always on hand. It is our duty to see that the true provision is available. That question, how can we relate literature to life, so often asked these days by pupils and tutors, is in fact a meaningless one. For the relation has already been made. It is implicit in the whole imaginative process and there need be no artificial adjustments when the author has already performed the task for us. Literature copies and perfects life; its operation is at once wholly familiar and yet strange in its unique effectiveness, complete in the way we wish our own experiences themselves to be, though they never are. When Wordsworth wrote of the imaginative story-teller that he "can make our wish our power, our thought a deed/ An Empire, a possession," he defined the peculiar nature of art--that it is a performance, a thing achieved. And it is validated most by its authenticity, its truthfulness. The kind of truth literature deals in is a strict imaginative truth that gives no easy answers. Literature never underestimates the cost of the principles it exists by; it does not say that pleasure, individuality, vitality and magnanimity are cheap; it never perpetrates the folly of suggesting that the best things in life are free. It presents that condition of complete simplicity, costing not less than everything, and reminds us that in the life of the imagination, as in life itself, "it's certain there is no fine thing since Adam's fall, but needs much labouring." It follows the Johnsonian precept of clearing the mind of cant. Bad literature, the inferior substitute, can always be recognized by its neat solutions, its easy generalities, its dishonest sentiments. When Johnson heard Mrs. Thrale repeating with delight a line of Garrick's, "I'd smile with the simple and feed with the poor," he replied, "Nay, my dear lady, this will never do.

Poor David! Smile with the simple;--what folly is this? And who would feed with the poor that can help it? No, no; let me smile with the wise and feed with the rich." The imagination can afford to tell the truth with a similarly Johnsonian confidence, to cut through cant, whether the cant be our dearest shibboleth or seem to us the very newest and most original notion; it forces us to look again, to see things in themselves, as they are.

Here at Bread Loaf we live in conditions which beautifully ape the self-sufficiency of art--in this especial spot, isolated and coherent, marked as his own by one of the greatest of twentieth-century poets, Robert Frost, who for so long supported this school; each of us with our appropriate pleasures and intensity, each of us, teachers and taught, unique in our endowments and our attitudes, and united in a common possession. For fifty years the study of literature has thrived in an atmosphere which itself has the enchantment of a fiction and the brevity--six short weeks, one spot of time in our existence with all the poet means of a renovating virtue. Such places survive, as literature survives, as long as the hidden appetite for the imagination exists. But from them we return, inevitably, to the more familiar complicated ways, to unfinished, fragmentary, disunited worlds and lives. Things have seldom, perhaps, in the whole fifty years of Bread Loaf's history seemed more uncertain, more alarming and critical in academic life than now, and many will be tempted to look back on this place as an Arcadia, the secluded dream of an ideal society. But Bread Loaf is not that, and does not pretend to be. Its aim and achievement has been to make accessible for us a better than itself. When Wordsworth was writing of Coleridge's stay in Malta and commiserating with him on the political and social tyrannies of the Mediterranean countries, he ended a passage of angry denunciation with these lines of proud confidence--the words of one poet to another which I pass on to you as epitomizing a now neglected truth:

There is one great society alone on earth,

The noble living, and the noble dead.

Literature makes us free of that society. We should pay homage to Bread Loaf on this occasion, and to every other place of learning in the world which has nourished and in its time been sustained by that society, has brought together for us past and present, dead and living, in the freedom of the imagination and the true discipline of art and letters.